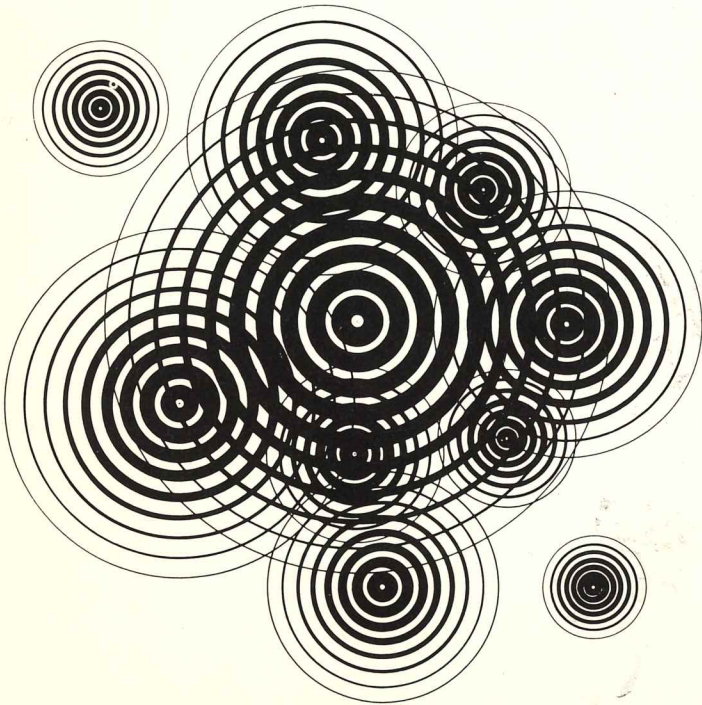


23/04/77

New Music Concerts

programme



**1976-77 Concert Series
6th Season**

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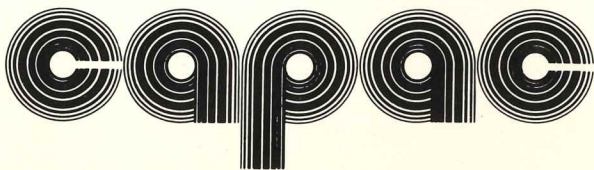
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New Music Concerts

1976-77 series

FINAL CONCERT OF THE SEASON

Saturday, April 23, 1977, 8:30 p.m.

special guest composer:

ELLIOTT CARTER(USA)

plus
world premieres by Canadian composers:

MICHELINE COULOMBE SAINT-MARCOUX

&

NORMAN SYMONDS

Town Hall
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CBC RADIO 740

5 MOSTLY MUSIC

Jewish Music Festival:
Works by *Brott, Partos, Engel and Ben-Haim*. 10:20 p.m.; FM: noon.

7 OPERA BY REQUEST

What singers or selections would you like to hear? Write Opera By Request, CBC, Box 500, Station A, Toronto M5W 1E6. 2:04 p.m.

11 MOSTLY MUSIC

The Toronto Mendelssohn Choir and Hamilton Philharmonic première *Charles Wilson's* Song to St. Cecilia. 10:20 p.m.; FM: noon.

12 MOSTLY MUSIC

The Calgary Philharmonic plays *Bach, Villa-Lobos and Ginastera*. 10:20 p.m.; FM: noon.

13 MOSTLY MUSIC

Violinist Ruggiero Ricci plays *Paganini's* 1st Concerto with the Winnipeg Symphony. 10:20 p.m.; FM: noon.

18 MOSTLY MUSIC

Montreal's Tudor Singers perform *Ravel, Britten, Poulenc, Hindemith and Violet Archer*. 10:20 p.m.; FM: noon.



24 MOSTLY MUSIC

Paul Brodie Saxophone Quartet in the studio. 10:20 p.m.; FM: noon.

30 MOSTLY MUSIC

The CBC Vancouver Chamber Orchestra plays *Mozart's* Haffner Symphony and *Beethoven's* 4th. 10:20 p.m.; FM: noon.

31 MOSTLY MUSIC

Celebrates Marian Anderson's 75th birthday. 10:20 p.m.; FM: noon.

CBC-FM 94.1

1 CHORAL CONCERT

Carmina Burana, first of three Orff programs. 8:06 a.m.

1 MUSICALLY SPEAKING

Guest is Daniel Guilet, founder of the Guilet String Quartet and Beaux Arts Trio. 10:05 a.m.

1 OPERA THEATRE

Gounod's Faust. *Verdi's* Rigoletto and *Il Trovatore* — in English. 7:05 p.m.

3 ARTS NATIONAL

Tuesdays feature major performances from abroad 4:04 p.m.

3 MUSIC OF TODAY

The Sound of New Music continues, today with the Vancouver New Music Society. 10 p.m.

4 OPERA TIME

Puccini's Il Trittico. Guest: Richard Rodney Bennett. 9:04 p.m.

7 IN CONCERT

Maureen Forrester joins the McGill Chamber Orchestra. 11:04 a.m.

7 INTERNATIONAL CONCERT

From Germany. Sudwest-funk Wind Quintet and soloists play *Danzi, Poulenc, Mozart, Hindemith and Mendelssohn*. 8:05 p.m.

11 ARTS NATIONAL

Montreal's Musica Camerata. 4:04 p.m.

14 IN CONCERT

Cellist Janos Starker. 11:04 a.m.

17 MUSIC OF TODAY

10th anniversary concert of the Société de Musique Contemporaine du Québec. 10 p.m.

18 OPERA TIME

Jack Beeson's Captain Jinks of the Horse Marines. 9:04 p.m.

24 MUSIC OF TODAY

Pianist Diana McIntosh premières works by *Robert Daignault and John Wimarz*. 10 p.m.

25 ARTS NATIONAL

John Beckwith and John Weinzwieg discuss and play the songs of *George Gershwin*. 4:04 p.m.

28 IN CONCERT

The Gallery Singers and Vancouver Bach Choir. 11:04 a.m.

31 MUSIC OF TODAY

Nova Music from Halifax. 10 p.m.



**CBC Radio 740
FM 94.1**

TONIGHT'S FEATURED ARTISTS

OTTO ARMIN (VIOLIN)

Born in Winnipeg, Manitoba, his major teachers were Josef Gingold and Lorand Fenyves. He has played in major North American Orchestras, and when he was only 20 years of age, toured Europe and the Soviet Union with the Cleveland Orchestra. As concertmaster he has played under such prominent conductors as Zubin Mehta and Josef Krips and has performed as soloist in France, England, Belgium and Finland as well as in the U.S.A. and Canada. He first gained international recognition as Laureate of the Sibelius International Violin Competition in Helsinki, Finland in 1970. Mr. Armin has recently been appointed as first concertmaster of the Hamburg Philharmonic Orchestra; however, he will still maintain his home in Canada where he will continue his extensive musical activity.

JOHN HAWKINS (PIANO)

John Hawkins was born in Montreal and in 1967 won the Premier Prix for piano when he was a student at the Conservatoire de Musique de la Province de Québec. In 1970 he graduated from McGill University with a Master of Music degree in composition. Among his many awards are a Woodrow Wilson Fellowship, the John Adaskin Award, and grants from McGill University and the Canada Council. He has performed with the Montreal Symphony, is heard regularly on the CBC, has given recitals in Montreal, Toronto, Philadelphia, Kingston, amongst other places, and was an active member and performer with the Société de Musique Contemporaine du Québec before coming to Toronto where he is currently on the staff of the Faculty of Music of the University of Toronto. Mr. Hawkins has recently been awarded a senior arts grant from the Canada Council for the 1977-1978 season. He is a frequent performer on the New Music Concerts' series programs and toured with the ensemble during their 1976 Spring tour of Europe and Scandinavia.

PAUL JACOBS (HARPSICHORD)

Born in New York City, since 1948 Paul Jacobs has been playing publicly with organizations with an interest in 20th century music. Following his graduation from the Juilliard School of Music in 1951, he resided in Europe for nine years, where he performed and recorded extensively, including at major international festivals and for Boulez' Domaine Musical. In the United States he has performed with numerous ensembles devoted to 20th century music, and has been pianist for the New York Philharmonic since 1961, and in 1974 was designated the orchestra's harpsichordist as well. He is currently on the faculty of the City University of New York at Brooklyn College. Widely recorded, his interpretations of Debussy and Schoenberg have won several awards; he has recently performed 20th century piano etudes for Nonesuch Records, and can also be heard on the same label in Elliott Carter's "Double Concerto", "Sonata for Violoncello and Piano" and "Sonata for flute, oboe, cello and harpsichord". Mr. Jacob's has also recorded the "Double Concerto" for Columbia Records.

CANADIAN PUBLICATIONS

*MICHAEL BAKER	Elegy for Flute and Organ Capriccio for Two Pianos
RICHARD BAKER	Three Short Introits for Choir Choral Prelude on 'Christe Sanctorum' Organ
GABRIEL KISH	Classical Studies for Guitar
*MIECZYSLAW KOLINSKI	Little Suite for Violin and Piano
GODFREY RIDOUT	Cantiones Mysticae no. 2, The Ascension <i>Soprano, Trumpet and String Orchestra</i>
OSKAR MORAWETZ	Scherzino for Piano
*CHRISTOPHER WEAIT	Variations for Solo Bassoon

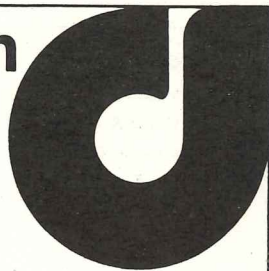
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URSULA OPPENS (PIANO)

Ursula Oppens was born in New York City where she received her Master's degree from the Juilliard School of Music while studying with Rosina Lhevinne. She won first prize at the Busoni Piano Competition in Bolzano, Italy in 1969 and was this year's winner of the Avery Fisher Prize. A founding member of Speculum Musicae, Miss Oppens performs with this group during their annual series of concerts of contemporary music in New York and on tour, recently participating in the Composer's Showcase concerts at the Whitney Museum dedicated to the works of Elliott Carter and Pierre Boulez. She has made numerous concerto and recital appearances throughout the United States and in England, Germany, Italy, Mexico and Central America. During the 1976-77 season, she will have been guest soloist with the New York Philharmonic, the Louisville Orchestra, the Jacksonville Symphony and the Philharmonic Orchestras of Buffalo and Kansas City.

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ALVINN PALL (SAXOPHONE)

Born in Montreal, Alvin Pall received his musical education at the Conservatoire de Musique de la Province de Québec. His major teacher was Arthur Romano. With an interest in both classical and jazz performance, he has appeared as soloist with the St. Catharines Symphony, performed with the Montreal and Toronto Symphonies, and as leader of the Alvin Pall Quintet has appeared at such places as the O'Keefe Centre, Seneca College and at various jazz clubs in Toronto. He is a member of the Mother Necessity Orchestra, a teacher of both classical and jazz saxophone, and as a jazz soloist, he has performed throughout the United States, and in Germany, France and the Bahamas. He was also one of the featured performers at the "World Saxophone Congress" in Toronto, 1973. A CBC transcription record, soon to be released, features Mr. Pall as composer, arranger and performer with the Alvin Pall Ensemble.

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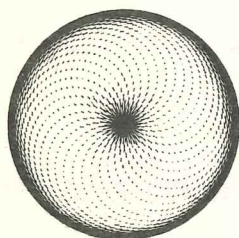
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PETER SCHENKMAN (CELLO)

Born in New York City, Peter Schenkman studied cello with Leonard Rose and Claus Adam. He was a member of the Boston Symphony, principle cellist with the St. Louis Symphony and for seven years was principle cellist with the Toronto Symphony under conductors Seiji Ozawa and Karel Ancerl. Since leaving the orchestra he has devoted his time to solo work and chamber music. He has appeared as soloist with the CBC Festival Orchestra, in recital across Canada, is heard frequently on CBC Radio and performs regularly on the New Music Concerts' programs. In 1976 he was principle cellist with the Casals Festival Orchestra in San Juan, Puerto Rico and has been invited back for the same position at this year's Festival. Mr. Schenkman has performed Elliott Carter's "Sonata for Violoncello and Piano" at the Marlborough Music Festival and at Dartmouth College in Hanover, New Hampshire under the supervision of the composer. He also recorded the same work with pianist John Hawkins for the CBC in 1973.



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THE CANADIAN ELECTRONIC ENSEMBLE

The Canadian Electronic Ensemble was formed in 1971 and began regular concert appearances in 1972. Since that time they have appeared in over fifty public concerts in Canada and the United States, and over twenty broadcasts throughout the world, including programs for Swedish Radio, Radio France, West German Radio, Cologne, National Public Radio(USA) and the CBC. Founding members of the ensemble are composer/performers David Grimes, David Jaeger, Larry Lake and James Montgomery, who met at the University of Toronto's Electronic Music Studio, while students of Professor Gustav Ciamaga. The ensemble will be composer/performers-in-residence at York University during July and August of 1977, where they will be presenting a series of concerts at that time.

As part of its
sesquicentennial celebrations
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New Music Concerts

1976-77 Concert Series

FINAL CONCERT OF THE SEASON

program

Saturday, April 23, 1977, 8:30 p.m.

Town Hall, St. Lawrence Centre,
Toronto

SONATA for VIOLONCELLO and PIANO - Elliott Carter(USA)
(1948)

Moderato

Vivace, molto leggiero

Adagio

Allegro

Peter Schenkman - cello

John Hawkins - piano

* MIROIRS(1975) - Micheline Couломbe Saint-Marcoux(Canada)
for harpsichord and tape

Paul Jacobs - harpsichord

* CIRCLES(1977) - Norman Symonds(Canada)
for saxophone and synthesizers

Alvin Pall - saxophone

The Canadian Electronic Ensemble:

David Grimes, David Jaeger,

Larry Lake & James Montgomery

INTERMISSION

** DUO for VIOLIN and PIANO(1974) - Elliott Carter(USA)

Otto Armin - violin

John Hawkins - piano

**** DOUBLE CONCERTO for HARPSICHORD & PIANO
with TWO CHAMBER ORCHESTRAS(1961) - Elliott Carter(USA)**

Introduction

Cadenza for Harpsichord

Allegro scherzando

Adagio

Presto

Cadenzas for Piano

Coda

Robert Aitken - conductor

Paul Jacobs - harpsichord

Ursula Oppens - piano

Douglas Stewart - flute/piccolo

Lawrence Cherney - oboe

Paul Grice - clarinet

Richard Heonich - bassoon

James Spragg - trumpet

George Stimpson - horn

James MacDonald - horn

John Dowden - trombone

Victor Martin - violin

Paul Armin - viola

Peter Schenkman - cello

Joel Quarrington - bass

Bob Becker - percussion

Robin Engelman - percussion

Russell Hartenberger - percussion

David Kent - percussion

* World premiere

** Canadian premiere

The harpsichord used in tonight's performance was
designed and built by Matthew James Redsell, Toronto.



Tonight's New Music Concerts' program can be heard on
the June 21st broadcast of MUSIC OF TODAY, 10:00 p.m.
CBC-FM, 94.1.

PROGRAM NOTES

ELLIOTT CARTER

Elliott Carter was born in New York City in 1908. As a high school student, he began to be seriously interested in music and was encouraged at that time by Charles Ives to pursue his studies. He attended Harvard University where he studied with Walter Piston and E.B. Hill. After Harvard he went to Paris, where for three years he studied with Nadia Boulanger. He then returned to New York where he has devoted most of his time to composing.

Elliott Carter's prominent place in American culture has given him the distinction of placing him amongst one of the most important living composers today. Though he has been known as something of a connoisseur's composer, a composer addressing the sophisticated mind, his repeated performances by major soloists, orchestras and chamber ensembles have broadened his recognition both in the United States and abroad.

A recipient of the highest honors that an American composer can receive, he has been awarded the Gold Medal for Music by the National Institute of Arts and Letters, received two Pulitzer Prizes, two Guggenheim Fellowships, membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, honorary degrees from Harvard, Princeton and Yale universities. He is an honorary member of the Akademie der Kunst in Berlin and a recipient of the Prize for Music from the city of Florence, Italy. He has received commissions from the New York Philharmonic Society, The Chicago Symphony, the Library of Congress and many others.

New Music Concerts is pleased and honored by Mr. Carter's first appearance in Toronto.

SONATA FOR VIOLONCELLO AND PIANO

"When I was asked in 1947 to write a work for the American cellist Bernard Greenhouse, I immediately began to consider the relation of the cello and piano,

and came to the conclusion that since there were such great differences in expression and sound between them, there was no point in concealing these as had usually been done in works of the sort. Rather it could be meaningful to make these very differences one of the points of the piece. So the opening "Moderato" presents the cello in its warm expressive character, playing a long melody in rather free style, while the piano percussively marks a regular clock-like ticking. This is interrupted in various ways, probably (I think) to situate it in a musical context that indicates that the extreme disassociation between the two is neither a matter of random or indifference but to be heard as having an intense, almost fateful character.

The "Vivace", a breezy treatment of a type of pop music, verges on a parody of some Americanizing colleagues of the time. Actually it makes explicit the undercurrent of jazz techniques suggested in the previous movement by the freely performed melody against a strict rhythm. The following "Adagio" is a long, expanding, recitative-like melody for the cello, all its phrases interrelated by metric modulations. The finale, "Allegro", like the second movement based on pop rhythms, is a free rondo with numerous changes of speed that end up by returning to the beginning of the first movement with the roles of the cello and piano reversed.

As I have said, the idea of metrical modulation came to me while writing this piece, and its use becomes more elaborated from the second movement on. The first movement, written last after the concept had been quite thoroughly explored, presents one of the piece's basic ideas: the contrast between psychological time (in the cello) and chronometric time (in the piano), their combination producing musical or "virtual" time. The whole is one large motion in which all the parts are interrelated in speed and often in idea; even the breaks between movements are slurred over. That is: at the end of the second movement, the piano predicts the notes and speed of the cello's opening of the third, while the cello's conclusion of the third predicts in a similar way the piano's opening of the fourth, and this movement concludes with a return to the beginning in a circular way like Joyce's "Finnegan's Wake".

- Elliott Carter

MICHELINE COULOMBE SAINT-MARCOUX

Born in Lac St-Jean, Quebec, in 1939, Micheline Coulombe Saint-Marcoux was a student of the late Claude Champagne at l'Ecole Vincent d'Indy and then studied with Gilles Tremblay and Clermont Pépin at the Conservatoire de Musique de Montréal. In 1967, she won first prize in Composition from the Conservatoire and that same year won the Prix d'Europe in Composition.

From 1968 until 1971 she worked in electro-acoustic music with the Groupe de Recherches Musicales de l'ORTF in Paris. During this period, on grants from the Canada Council and the French Government, she also studied with Gilbert Amy, director of Domaine Musical, and with Jean-Pierre Guézec. In 1969, along with five young composers from different countries, she founded the Groupe International de Musique Electroacoustique de Paris (GIMEP), and they presented numerous concerts throughout Europe, and later in Montreal in 1972.

Upon her return from Europe in 1971, she has taken part in the organization of various activities to promote new music: Carrefour Electroacoustique (1972) and Semaine de Musiques Nouvelles (1975) and worked with three percussionists (Ensemble Polycousmie) and with the dance company (Groupe Nouvel' Aire). A frequent guest on the television program "Femme d'aujourd'hui", she recently animated two programs in the series "Introduction to Contemporary Music". Also very active in the promotion of Canadian music, she is a member of the Administrative Board of CAPAC and of the Committee of the Canadian Music Centre in Montreal. Since 1971, she has taught at the Conservatoire de Musique de Montréal.

MIROIRS - FOR HARPSICHORD AND TAPE

"From 1970 to 1974, my principal preoccupation was the integration of the voice within an instrumental ensemble: "Makazoti", "Alchera" and "Ishuma".

I have since felt the urge to take bearings, to look back upon the past: "Genesis" for woodwind quintet and "Miroirs" for harpsichord and tape.

In "Miroirs", which is an extension of "Trakadie" (1970) for percussion and tape, my concern was to control further the confrontation of two sources - live and tape, while choosing the basic material from the harpsichord itself.

The tape was prepared from the material having undergone different treatments, the result of which was more or less anticipated: concrete sounds (sounds produced inside the harpsichord, submitted to different manipulations) and modulated sounds (harpsichord sounds modulated by an EMS Synthi A), plus some electronic sounds taken directly from the studio.

The score was elaborated from the obtained results on tape and structured on six moments which evolve like a "jeux de miroirs":

- Moment I: Plane mirror (the object is reflected)
- Moment II: Magic mirror (appearance of figures engraved upon the reflected surface)
- Moment III: Concave mirror (silent or hollow moment on the tape which corresponds to the center of the work)
- Moment IV: Succession of:
 - Elliptic mirror (opposition of the two sources),
 - Parabolic mirror (concentration on spirals), and
 - Plane mirror
- Moment V: extension, continuation of the spirit of Moment III
- Moment VI: superimposition of the "jeux de miroirs"

Returning an invitation by the Belgian composer, Karel Goeyvaerts, the tape of "Miroirs" was realized in July of 1975 at the Instituut voor Psychoacustika en Elektronische Muziek in Ghent with a grant from the Canada Council."

- Micheline Coulombe Saint-Marcoux
(translation - Michelle Proulx)

NORMAN SYMONDS

Born in Nelson, British Columbia in 1920, Symonds played clarinet with a local jazz group in Halifax until 1941 while serving in the Royal Canadian Navy. From 1945 to 1947 he studied piano and clarinet at the Royal Conservatory of Music in Toronto and then entered the dance-band field as performer and arranger until 1950 while continuing to study composition privately with Gordon Delamont. After 1950 an interest in the composition of 'non-jazz' music was coupled with his active participation in jazz ensembles, particularly his own jazz octet.

Most of Symonds' compositions employ jazz idioms and he is a major proponent of Third Stream music. He has written commissioned works for the George Shearing Quintet, the Winnipeg Symphony Orchestra, the Hamilton Philharmonic Orchestra, the Toronto Symphony, the Canadian Opera Company, the CBC, flutist Moe Koffman, and many others.

In 1968 he received a Canada Council senior fellowship and travelled across Canada for half a year in a Volkswagen bus, collecting musical and literary impressions for his work "Big Lonely". Mr. Symonds lives in Toronto where he devotes most of his time to composing.

CIRCLES - FOR SAXOPHONE AND SYNTHESIZERS

This work was commissioned by New Music Concerts with the generous assistance of the Canada Council.

Mr. Symonds has furnished the following note: "Circles are synonymous with energy, and in all of music, I know of no style that is more energetic than jazz. And there you have the essence of this piece - 'the energy that is jazz'.

Consistent with the spirit of jazz, improvisation is an important part of this work, primarily in the last half. The soloist (tenor saxophone) is "controlled" up to the point where the bass synthesizer begins a 4/4 'walking rhythm' and from there on he "plots his own course".

The quartet of synthesizers - after having built a house for the soloist - have their moments of relaxation in a circle of improvised solos beginning with David Grimes to Jim Montgomery, David Jaeger and finally, Larry Lake, who brings us back to the point - energy.

The finale is an exuberant 'house-warming' - a collective improvisation - based on the rhythms and textures which were laid down earlier with the foundation and the walls. The intention here is to 'raise-the-roof'!

It was a joy to work with these five composers. Their personalities and ideas became an integral part of the development of "Circles". In the best sense of the word, this work is a collaboration."

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DUO FOR VIOLIN AND PIANO.....ELLIOTT CARTER

Composed in 1974, "Duo for Violin and Piano" was commissioned by the McKim Fund in the Library of Congress and was given its first performance by Paul Zukofsky, violin, and Gilbert Kalish, piano, at a New York Philharmonic Prospective Encounter Concert on March 21, 1975. It is dedicated to the composer's wife, Helen Carter.

Mr. Carter writes the following note: "The composition draws its basic character primarily from the contrast between the sounds made by stroking the violin with a bow, that can be sensitively controlled during their duration and the sounds made by striking the piano that, once produced, die away and can only be controlled by being cut short. Deriving its various moods and its dramatic interplay from this contrast of stroking and striking - of variously inflected sounds as opposed to those that invariably fade away - the work starts with the violin's rugged recitative projected against an impassive background of slow piano sonorities. It continues with a series of episodes each emerging from previously stated material - variations of the opening which present the violin as constantly changing in character while the piano follows its own path more systematically and regularly. This contrast between the two instruments is maintained throughout, while many different moods are expressed, some in quick succession, others in a more leisurely way."

DOUBLE CONCERTO FOR HARPSICHORD AND PIANO WITH TWO CHAMBER ORCHESTRAS..ELLIOTT CARTER

The "Double Concerto" was commissioned by the Fromm Music Foundation and is dedicated to Paul Fromm. It was written during 1959 - 1961 and given its premiere in New York in 1961 at a concert for the Eighth Congress of the International Musicological Society.

"My "Double Concerto" is an antiphonal work for two small orchestras each led by one of the soloists. The harpsichord is associated with an ensemble of

flute, horn, trumpet, trombone, viola, contrabass and percussion (largely metallophones and lignophones) while the piano is joined by an ensemble of oboe, clarinet, bassoon, horn, violin, cello and percussion (largely membranophones). In addition to being isolated in space and timbre, the antiphonal groups are partially separated musically by the fact that each emphasizes its own repertory of melodic and harmonic intervals - the harpsichord ensemble: minor seconds, minor thirds, perfect fourths, augmented fourths, minor sixths, minor sevenths and minor ninths; the piano ensemble: major seconds, major thirds, perfect fifths, major sixths, major sevenths and major ninths. Each of these intervals is associated, for the most part, with a certain metronomic speed with the result that the speeds and their inter-relationships are also different for the two groups. Rhythmically the harpsichord ensemble is apt to specialize in derivations of the polyrhythms 4 against 7, while the piano ensemble in 5 against 3. These fields of specialization of the two groups are not carried out rigorously throughout the work but give way to the more important considerations which come from the fact that the two groups not only also have different repertories of musical characters, gestures, logic, expression and 'behavioural' patterns, but that all of these are meant to be combined within each group and from group to group and result in recognisable character differences to greater and greater diversity of material and character and a return to unity. The form is that of confrontations of diversified action-patterns and a presentation of their mutual interreactions, conflicts and resolutions, their growth and decay over various stretches of time.

The "Concerto", although continuous, falls into seven large inter-connected sections. During the "Introduction", the two groups in becoming progressively more differentiated state each facet of their material with greater and greater definition. The "Cadenza for Harpsichord" presents in condensed form all the salient characteristics, rhythms and intervals of its ensemble. The "Allegro Scherzando" is primarily for the piano ensemble with brief interruptions and comments by the other group. An "Adagio", largely for the winds of both groups accompanied by accelerating

and retarding figurations by the two soloists and the percussion joined occasionally by the strings, follows, and is concluded by an extended duet for the two soloists meeting at a stage in the piano's acceleration and the harpsichord's retardation only to separate as the piano proceeds toward its maximum speed while the harpsichord and its percussion proceed toward their minimum speed simultaneously.

The "Presto" is for harpsichord and all the other instruments except the percussion and the piano, which later constantly interrupts with fragments of the "Adagio". Twice this soloist breaks into a short "Cadenza" based on other elements of its material, and its second cadenza leads to an amplification of the questioning inflections of the "Presto" by all the instruments with the percussion dominating. After a brief pause, the work closes with an extended "Coda", using the entire ensemble in a series of long-phased oscillations (that include many subsidiary short-phased ones) from one group to the other, during which previous ideas are recalled in new contexts. Reversing the general plan of the "Introduction" (although not the musical one) these fragments lose their definition bit by bit, become shorter, sometimes more condensed, sometimes more dispersed, gradually merging into the slow waves of percussion rolls that move according to the basic polyrhythmic structure of the whole work."

- Elliott Carter

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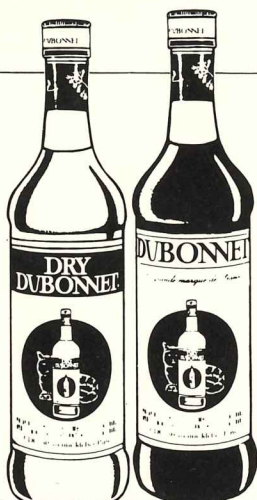
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New Music Concerts gratefully acknowledges
the generous support of
the Canada Council, the Ontario Arts Council,
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